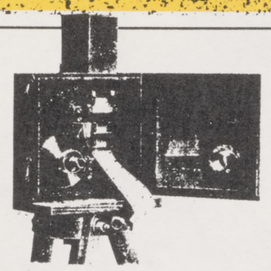
San Francisco

cinematheque



CINEMATOGRAPH, VOL. 1

The Cinematheque is proud to announce the publication of its new film journal Cinematograph. Published annually, Cinematograph is 176 pages long in a book format, with 23 articles and 28 photographs. Volume 1 features an eclectic blend of articles addressing the issues facing the experimental cinema in America today. It also includes an index that catalogs the Cinematheque's exhibition schedule from Sept. 1983 to Aug. 1984. Cinematograph is available for $5.00, $7.00 institutions, plus $1.00 for shipping and handling. Subscriptions and requests for information should be addressed to Cinematograph, 480 Potrero Ave., San Francisco, CA 94110.

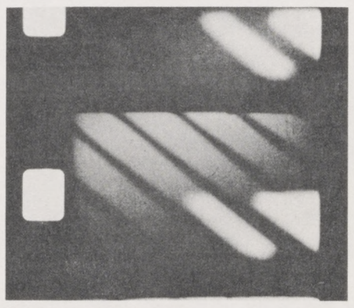
ONCE UPON A TIME . . .
NARRATIVE AND EXPERIMENTAL CINEMA IN THE '80s: A DIALOGUE

Across the arts, the '80s have been characterized by a re-investigation of representation and narration. This raises some particular problems for cinema, which always feels so close to being devoured by Hollywoodization. Through what strategies can an avant-garde cinema maintain a critical and experimental edge and still be narrative? During the first three Sundays in October these issues will be explored through a series of recent films, culminating with a panel discussion on Sunday, Oct. 27th (see below). Our hope is that through this level of investigation and commitment to dialogue we can begin to explore this complicated issue and work through some of the ways in which it is being addressed.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.

Thursday

Jungle Girl *by Richard Myers*



Scape *by Rob Stephenson*

Saturday

The Man Who Envied Women *by Yvonne Rainer*

Sunday

Sept. 22

Special Free Admission

CINEMATOGRAPH PUBLICATION PARTY

Reception: 6:30–8:00 ***Screening: 8:00–10:00***

The Cinematheque will open its fall 1985 season with a party celebrating the publication of its new annual film journal, Cinematograph. Wine and cheese will be served from 6:30 to 8 p.m., followed by a free screening of films. The evening's program is drawn from Volume 1's Exhibition Index covering the Cinematheque's schedule from Sept. 83 to Aug. 84. The program will feature many Bay Area filmmakers including Dominic Angerame, Medora Ebersole, George Kuchar, Diane Kitchen, Michael Rudnick and Mike Henderson, Konrad Steiner, Larry Jordan, David Gerstein, Jacalyn White, Larry Roberts, Toney Merritt, Gary Adkins, Scott Stark, Jim Oseland, James Irwin and Willie Varela.

Sept. 26

STAN BRAKHAGE'S *TORTURED DUST*

Released in 1984, **Tortured Dust** is one of Brakhage's major works of the 1980s. The 4-part, 90-minute film completes a monumental work begun 17 years ago titled "The Book of Film" that also includes ***Scenes from Under Childhood***, the ***Sincerity/Duplicity*** series and other films. ***Tortured Dust*** focuses on Brakhage's two teenage sons, following them as they roam about their cabin. It culminates with footage of the Brakhages' first grandchild, bringing to full circle a work that began with footage of their own infant children. This is the first of two programs devoted to Brakhage's recent films, the second being held on Sept. 28. Brakhage himself will be present in April 1986 with another two film programs.

Sept. 28

STAN BRAKHAGE: *EGYPTIAN SERIES* AND OTHER RECENT FILMS

Note Special Location: New College Gallery, 762 Valencia St., S.F.

Garden of Earthly Delights, 1981; ***Nodes,*** 1981; ***RR,*** 1981; ***Unconscious London Strata,*** 1982; ***Creation,*** 1979; ***Egyptian Series,*** 1984.

This week's second program devoted to Brakhage's recent work features the premiere of his newest release, ***Egyptian Series,*** as well as a selection of films shown in San Francisco only once previously that are deserving of further attention. ***Unconscious London Strata*** is already being hailed as a major work, and ***Creation*** (his portrait of a trip to Alaska) is a favorite from the late '70s.

These two programs (Sept. 26 and 28) are the first half of a major look at Brakhage's art. Next April we will present another two shows to coincide with Brakhage's first Bay Area visit since 1981.

Sept. 29

Note Special Location: New College Gallery, 762 Valencia St., S.F.

THE MAGIC OF MÉLIÈS

Georges Méliès (best known for ***A Trip to the Moon***) remains one of the great figures of film history, as stylist, actor, writer and director of all aspects of his more than 500 films. Paul Hammond has written: " . . .his imagery, **because** it is childish, is bursting with vitality, operating in that dynamic area of tension and release, of dislocation and relocation that we call the marvellous." Méliès' sense of magical wonderment and tongue-in-cheek humor remain unsurpassed. Tonight's program includes 13 rarely-seen titles, including beautiful hand-colored versions of ***The Palace of the Arabian Nights*** (1905) and ***The Astronomer's Dream*** (1898). Also: ***Baron Munchausen's Dream, Kingdom of the Fairies, The Melomaniac, An Impossible Voyage,*** and others.

Oct. 3

NEW FROM CANYON CINEMA

A program of varied films which have recently been completed or made available for the first time. Included will be the West Coast premieres of Peter Hutton's ***Budapest Portrait,*** a Hungarian-sponsored series of images and impressions of this Iron Curtain country, and ***Brancusi's Sculpture Ensemble At Tirgu Jiu*** by Paul Sharits, a chronicle of a visit Sharits made to Roumania in order to see three of Brancusi's most famous sculptures.

Films: ***Budapest Portrait*** (1984) and ***Lenin Portrait*** (1981-82) by Peter Hutton; ***Brancusi's Sculpture . . .*** (1977-84) by Paul Sharits; ***Kaleidoscope*** (1935) and ***Colour Flight*** (1938) by Len Lye; ***Area Predictor*** (1983) by Bill Baldewicz, regular 8mm; ***Noh Tiger*** (1983) by Wendy Blair, super-8mm; ***Tracy's Family Folk Festival*** (1983) by Bill Brand

Oct. 4

FRIDAY OPEN SCREENING

The first open screening of the fall season — Bring your own film new or old, 8mm, Super-8mm, 16mm silent/sound, all are welcome. Admission is free. Room #26, San Francisco Art Institute.

Oct. 5

THE BALLAD OF SEXUAL DEPENDENCY

Nan Goldin will be present.

Presented in Collaboration with San Francisco Camerawork

Note Special Location: New College Gallery, 762 Valencia St., S.F.

Nan Goldin's ***The Ballad of Sexual Dependency*** is a multi-media presentation that explores the complex issues of gender identification, sexual relationships and alienation. In just under an hour, a decade of diaristic pictures (of friends, lovers and acquaintances) is presented — an ongoing, personal documentary look at a sub-strata of the New York art world. Approximately 500 slides are projected. The accompanying musical score ranges from Kurt Weill ballads, movie scores and jazz to rock & roll, rap and "new" music. ***The Ballad of Sexual Dependency*** has been shown at the Whitney Museum, Mudd Club, the Times Square Show and other spaces in New York City. Goldin will also present the piece at the Pacific Film Archive on Oct. 3rd.

Oct. 6

THE OTHER "NEW GERMAN CINEMA" — THE CINEMA OF EXCESS

Note: Special time: 7:00 P.M. In collaboration with the Goethe Institute

Tonight's program includes major films by two of West Germany's most outrageous and original contemporary film stylists.

7:00 P.M. — ***Ticket Of No Return*** by Ulrike Ottinger, 1979, 108 min — A dark fantasy set in the bars and streets of Berlin, ***Ticket*** sketches a psychograph of two very different women — one rich and eccentric, the other poor and naive — both of whom embark on a grotesque alcoholic's sightseeing tour. 9:00 P.M. — ***The Death Of Maria Malibran*** by Werner Schroeter, 1972, 104 min. — Inspired by the story of a 19th century opera star who died on stage from over-exertion, Schroeter has created a parody of Gothic horror. Starring wildly made-up women, transvestites, and the Warhol-discovered Candy Darling.

Oct. 10

RECENT FILMS BY HOLLY FISHER

Filmmaker Holly Fisher will be present

Holly Fisher's recent films are optically printed reworkings of super-8mm home movie footage shot in Europe and the American Southwest. ***Rushlight,*** the second part of her ***East/West Cycle*** trilogy, was made from 4 rolls shot on a weekend while driving through Northern Roumania, near the Russian border. Her rephotography centers on a meditative play with the expressive potential of motion, combining chance, impulse and formal analysis. ***Ghost Dance*** is a filmic vision quest, made through a systemic recycling of an 8mm roll shot while descending Arizona's Canyon de Chelly. Fisher's films have been shown at the Museum of Modern Art and the Whitney Museum in NYC. This will be her first appearance in San Francisco.

Ticket of No Return *by Ulrike Ottinger*

Oct. 13

NARRATIVE LANDSCAPES

Films: ***8½ × 11*** by James Benning, 1974, 30 min., ***Sifted Evidence*** by Patricia Gruben, 1982, 42 min., ***Amy!*** by Laura Mulvey and Peter Wollen, 1979, 33 min.

"Irene, is the name for a city in the distance, and if you approach, it changes." — Italo Calvino, ***Invisible Cities***

One often forgets that narratives not only are constructed around plots and characters but places as well. These three films each give a priority to landscape in a self-conscious and creative manner: ranging from Benning's Mid-western landscape painting which includes narrative at its border through Gruben's frontscreen and diagramatic depiction of tourista and mythical Mexico, and concluding with Mulvey and Wollen's tracing through various modes of representation the epic flight of one of England's most famous aviatrixes.

Oct. 17

SUPER-8 FILMS BY ROB STEPHENSON AND PETER HERWITZ

Tonight's program features appearances by two San Francisco filmmakers working within visually rigorous frameworks despite the limitations of super-8mm. Stephenson's recent work is intended to translate musical ideas into drawings, sculpture, and film. In his films musical systems of organization are used to generate visual balances in contrast, color, shape, and speed. Herwitz composes densely concentrated plays of light and shadow through subtly nuanced rhythmic timings. Some of his films balance precariously between fluctuating and pulsating light and color, others contemplate distant imaginary lands.

Films: Stephenson: ***Scape, Running Errands In Africa, Shift, Untitled*** Herwitz: ***Portrait In Light, Edge Of Water, Roses Of Isfahan, The Cradles***

Oct. 20

THE EXPERIMENT OF NARRATIVE: REVERSE ANGLE

This third evening devoted to narrative film approaches the issue from the far side of story-telling. The filmmakers on this program come from a consciously experimental background, and seek to incorporate the conventions of narration into their own unique visions. De Landa's fragmented screen and eccentric camera angles, Land's puns and conundrums, Greenaway's satire, Kuchar's baroque excesses, all rely on a humorous approach to their subjects that sidestep the expectations of conventional cinema.

Mañuel De Landa: ***The Itch, Scratch, Itch Cycle***; Peter Greenaway: ***Dear Phone***; Owen Land (a.k.a. George Landow): ***On the Marriage Broker Joke as Cited by Sigmund Freud . . .***; Leslie Thornton: ***Peggy and Fred in Hell***; George Kuchar: ***Cattle Mutilations***

Oct. 23-25

YVONNE RAINER'S *THE MAN WHO ENVIED WOMEN*

Note Special Location and Time: Roxie Cinema, 3117 16th Street

7:00 P.M. and 9:20 P.M., nightly

The Cinematheque, in collaboration with the Roxie, is happy to welcome Yvonne Rainer back to San Francisco to premiere her new feature-length film. ***The Man Who Envied Women*** revolves around a central male presence and a central female "absence". It opens with the scene of a woman-artist leaving her college-professor husband. As the film progresses, we realize the contradictions between his politics and his sexuality, and listen to his wife's voice describe the problems and situations in her life. As with Rainer's earlier films (***Journeys From Berlin/1971***, etc.). ***The Man Who . . .*** is richly layered with ironic voice-overs, disturbing revelations, and probing cinematography and ensemble acting.

Oct. 26

LIVES OF PERFORMERS

Filmmaker Yvonne Rainer will be present.

Lives of Performers is Rainer's first film, marking her transition from dancer and choreographer to filmmaker. Completed in 1972, it includes sequences from many of her dance pieces. ***Lives . . .*** explores the careful balance between real and fictional roles that Rainer and her performers maintain as individual men and women, as performers, and as actors within the film. Also on tonight's program is the Bay Area premiere of ***Trio A***, a film of one of Rainer's major dance works from the late '60s, completed in 1981. Rainer will present her new film ***The Man Who Envied Women*** with the Cinematheque at the Roxie, Wed.-Fri., Oct. 23-25, and will participate in a panel discussion on Oct. 27. She will also be at the Pacific Film Archive with her new film on Oct. 22.

Oct. 27

Note: Special time: 7:30 P.M. Special Free Admission

ANOTHER STORY: NARRATIVE & EXPERIMENTATION

A panel discussion, including prepared statements and clips from work by: **Mañuel De Landa,** Mexican filmmaker and performance artist currently living in N.Y.C. His irreverent work has gained considerable notoriety; **Steve Fagin,** video artist whose work juxtaposes theory, cultural collage, and whimsical fantasy; **Marjorie Keller,** filmmaker in residence at the S.F. Art Institute. Keller's films combine a highly personal lyricism with a strong social focus; **Yvonne Rainer,** a landmark performance artist and dancer during the 1960s who has become one of America's leading independent filmmakers; **Trinh T. Minh-ha,** a Vietnamese filmmaker whose films of Africa creatively re-evaluate Western assumptions of subjectivity and objectivity.

Oct. 31

DEMONS, CULTS AND KILLERS

A Halloween Special — Note: Special Time, 7:00 P.M.

Another Halloween triple-feature, including two rarely-seen horror classics and an old favorite.

7:00 — ***The Seventh Victim*** (1943), produced by Val Lewton, directed by Mark Robson — Considered Lewton's masterpiece, this truly strange film concerns devil worship in Greenwich Village and captures the nocturnal menace of New York City and the terror of hidden evil.

8:30 — ***The Night Of The Demon*** (1958), directed by Jacques Tourneur — One of the great horror films of the '50s, the plot hinges on an ancient parchment which has the power to summon demonic ghouls and primeval evils from places outside time and space.

10:00 — ***Black Friday*** (1940), directed by Alfred Lubin, starring Karloff & Lugosi — One of the final pairings by this great duo, a dark tale combining the Frankenstein and Jekyll and Hyde myths.

Nov. 2

DRUMS ACROSS THE SEA
LES BLANK IN PERSON

Drums Across the Sea (Work-in-Progress), by Les Blank, Howard Dratch and Eugene Rosow, featuring Harry Belafonte as Host-Narrator.

This will be a special evening offering a look at Les Blank's current work-in-progress about the past and present stars of Afro-Cuban music. Best-known for ***Burden of Dreams*** (his portrait of Werner Herzog), Blank has also made a highly entertaining series of films on ethnic music in America. The working title hints at the drumming rhythms that provide the backbone to Afro-Cuban music and a starting point for the film. Ruben Blades, Dizzy Gillespie, the jazz ensemble Irakere, rumba dancing and scenes from Carnival all make for what promises to be a very enjoyable evening.

Nov. 3

***JUNGLE GIRL* BY RICHARD MYERS**

Filmmaker Richard Myers will be present.

Richard Myers' fifth feature-length film is a haunting blend of dream-like fantasies and memories related to a 1941 Republic serial which Myers loved as a child. The original ***Jungle Girl*** starred a winsome young actress named Frances Gifford, whose rising career was halted in the '50s by a tragic accident. Myers interweaves nostalgic reminiscences by Gifford, actual and recreated footage from the original serial, and autobiographical imagery in constructing a psychological portrait of both himself and this ill-fated star. ***Jungle Girl*** was one of the highlights of the 1985 Filmex, and features a leading role by S.F. filmmaker and poet James Broughton.

Admission: $3.50 general / $2.00 students with I.D., seniors & disabled. Discount pass $12/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque office at 558-8129 or 480 Potrero Ave., S.F., CA 94110. Steve Anker, Program Director; David Gerstein, Administrative Director. Poster Design: Alison Wood. Typesetting: KAZAN Typeset Services

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